

Color in the Home.

Color is the sensation produced by rays of light acting upon the eye, as the sensation of color lies within ourselves. Nature adapts color to suit the demand and the requirements of the objects and the uses of the world. The order of colors in the spectrum is white, red, orange, yellow, green, blue, and violet, the blending into another, as red into orange, and violet into blue, making a complete circle. The spectrum is the guide for the colorist.

"COLOR IN THE HOME"

by

MAYME HELDER.

Color in the Home.

Color is the sensation produced by rays of light acting upon the eye, so the sensation of color lies within ourselves. Nature adapts color to suit the seasons and the requirements of the subject; but she never changes the order of colors in the spectrum as shown in the rain-bow. The elements making a ray of sunlight are, when separated, always arranged in the same order, red, orange, yellow, green, blue and violet, one blending into another, as red into orange, and violet into red, making a complete circuit. Man substitutes the prism for the rain-bow.

Coloring materials or pigments must be used to represent spectrum colors and to express our ideas of color beauty. All these colors if properly balanced will produce white light, but the pigments, similarly balanced, produce gray. The first characteristic noticed in color is hue, the quality that distinguishes it from its neighbors on either side. A tint is the movement of color toward light and a shade, movement toward dark.

Colors are divided into primary, secondary and tertiary. Red, yellow and blue are the primaries and from these the others are made. The secondary colors, orange, green and violet are made by mixing two primaries, red and yellow to make orange, yellow and blue to make green, and blue and red to make violet. The tertiary colors are made by mixing all the primaries in different proportions. They are grays or broken colors and each gray partakes of the color of which it holds the most. They are neutral gray, red gray or russet, orange gray or brown, yellow gray or citrine, green gray or olive, blue gray or slate and violet gray or heliotrope. They are not so luminous as are fine colors. Complementary colors are those which, if mixed in

equal quantities in light, produce white. In pigments they often produce other colors; blue and yellow light, mixed, produce white light; blue and yellow pigments, mixed, produce green pigment.

Colors are warm and advancing or cold and retiring. The colors around orange are the warm colors; all brown containing yellow and red are warm. The colors about violet or blue are cold colors. Two-thirds of the spectrum is made up of these colors.

That we do not appreciate the influence of color upon man as well as upon the lower animals, is true, but color has not been studied by us as it probably will be in the future. The powers of attraction of different colors for the ants and bees have been studied somewhat and now the effect of the different colors are being tried on the individuals in some of the schools.

Charles Eastlake says, "People experience a great delight in color generally. The eye requires it as much as it requires light. We have only to remember the refreshing sensations we experience, if, on a cloudy day the sun illuminates a single portion of the scene before us and displays its colors. That healing powers were ascribed to colored germs may have arisen from the experience of this indefinable pleasure." From some of our observations we can conclude that general impressions, produced by single colors can not be changed - they act specifically and must produce specific states in the organism. They produce a corresponding influence on the mind - particular colors exciting particular states of feeling, helping us to find the meaning of the symbolism of the various colors.

Black and white have always been the symbol of day and night, of light and darkness. Jupiter was robed in white, and at Rome, on January first, a consul in white ascended to the capital upon a white horse, to celebrate the triumph of Jupiter over darkness. In

India, Java and Persia white signified the divine perfection and all the religious pontiffs and the Jewish high priests wore white robes. This color was worn by the vestal virgins as a symbol of purity; and Christ, at the time of his Transfiguration and first appearance to John, wore a robe of white. On the other hand black was used more as a symbol of sadness. The Greek exfiatory ship that sailed every year to Crete with youths and maidens for the Minotaur, had black sails going and white returning. The black dove was a symbol of widowhood and the early painters represented Christ dressed in black robes in the Temptation.

The mingling of day and night in twilight, the dawn and gloom^a-ing are symbolized by gray and brown colors of repentance and retrospect. The monastic orders wear these somber hues and the Quakers wear gray as a protest against luxury and gayety. "Sack-cloth and ashes" have ever been to the Hebrews symbols of sorrow and despair. These two colors are those of the barren earth of leafless trees and withered hopes, but they must be neutral to be recognized as symbols.

Intimately associated with day and night and the fruitful earth, stands the sun. Gold is his symbol and yellow his color. The garden of the Hesperides had golden apples - the holy things of the tabernacle in the wilderness were of pure gold and Jesus gave us the Golden Rule. The color of every field of golden grain speaks of the wisdom and goodness of God. But the sun also scorches and withers, he is merciless to the wounded on the battle field and to the thirsty in the desert. Yellow has, then, its darker significance, especially when impure or combined with black. It then means fierceness and treachery.

It was the first degree of initiation into the Mysteries of Greece to which the color green was given. The Greeks gave all the

sea deities green robes because of the fruitful and un"harvested" sea. In the Middle Ages the cross was represented as green because of its potency. The green spring celebrates victory over winter and the martyrs are represented with green palm branches for victory over death. The evergreen means immortality and the spray of smilax tells of hope and the resurrection. It is the color of the fruitful earth and hence signifies fertility, fruitfulness and prosperity. But this color has a sinister meaning in that it is the color of ~~slime~~ slime, corrosian and poisonous herbs, so it has come to signify destructive and malicious force.

Orange is the color of flame, for red-yellow represents the intense glow of the fire. What the sun is in heaven, fire is upon the earth and if the sun stands for the unattainable divine wisdom, fire stands for the attainable human wisdom. The life is in the blood whose symbol is red, the color of love and has stood for such universally in India, China ^{and} Egypt. In the Bible it is pre-eminent ly the color of Love Incarnate and in mediaeval art, St. Magdaline wears a red robe and St. Cecilia's garland is of white and red roses.

Violet is made of blue and red and is the color of truth touched with passion and love. It is the color of shadows and is associated with purple evening and the valley of the shadow of death signifying the absence of light. Blue is the color of the sky, which, like truth, endures forever, and, because truth is eternal, blue has become associated with probity and constancy. A beetle of blue stone ornamented the rings of Egyptian soldiers as a symbol of their oath of fidelity. The for-get-me-not was named for its color, symbol of ~~of~~ constancy and the old masters gave Christ and the Virgin a blue mantle. It has a peculiar and almost indescribable effect upon the eye.

In this beautiful country^{of} ours we are not appreciative enough of color; of a beauty of which Nature herself is very proud. Light, which is made up of colors, holds them in its crystal quivers, ready to shoot them forth. The beautiful attract the beautiful and color finds homes of color.

Nature has made nothing without color. Her skies are blue, her fields green and her waters vary with the skies; her animals, minerals and vegetables are all colored. She paints many of them in apparently superfluous hues as if to show to the dullest eyes her love for color.

Until our attention is called to the fact we are unconscious of the material which Nature yields of both new and beautiful motives for color harmony. We do not study enough from Nature - we ought to draw and study vegetables forms, shells, fishes and birds. Nature's varied tints are always harmonious and the gradation of color in a flower, if properly studied would teach a lady to dress with a taste that would be the envy of her sex.

In Algiers, the Arab girls work the beautiful embroiders, so much admired, with boxes of butterflies besides them, that from their harmonious blending of colors they might gain fresh enthusiasm and inspiration for their work. The Japanese have always been distinguished for their intense sympathy with nature and it is found that a large part of their enjoyment the year round comes from their constant study and observation of nature, the result of which shows itself in their art.

While other nations love flowers and cultivate them, the Japanese, along with their great skill in growing them have elaborated a great art of arranging them many of their results being very attractive. They make much of common flowers and while our attention

is given mainly to the blossom, they value every part of the plant, using stems, leaf and bud in the arrangement so as to display each to advantage, and the flower is the crowning beauty of the whole. We can find plenty of ^{motives} ~~methods~~ that are most brilliant and beautiful in our own country. One caution is necessary for those who look to nature for color motives and that is, to make allowance for the modifications of form, contrast, composition, gradation and atmosphere which may deceive us as to the color of the object.

Nature suits colors to the seasons. Spring calls out white, delicate greens and blues; summer blushes into warm tints, roses of soft pink, garden flowers of yellow and herbs of lavender, but autumn revels in glowing color mingled with wonderful results, for the richest display of color is transitory. The sunset soon leaves us and autumn's carnival of color is but for a time.

Nature uses bits of pure color so combined that each loses its individuality and the result is ^{iridescence} ~~indescence~~, as seen on beetles and wings of flies. There is the gradual blending of one color into another or one variety of a color into another variety of the same color as in the morning-glory blossoms. The different colors, crimson, purple and violet grade softly into each other from the outer edge to the heart ^{of the} ~~if the~~ flower and there merge into the green-white center, giving a beautiful combination. In the clear, sunset sky, the blue above changes into green, the green into yellow, and the yellow into red near the horizon and still the exact bounding of the colors cannot be found.

These ever present changes of color in all natural objects reveals to the mind the ^vastness and richness of the resources of nature - there is always something new to be seen and some new tint to be traced. Its effect upon the mind of the observer gives to him

the sense of fulness of nature and the perception of the infinite series of changes by which varies the aspects of the most common objects. This orderly succession of tints gently blending into one another is one of the greatest sources of beauty that we have and artists constantly strive to introduce more of this element into their work.

We often wonder why Nature nearly always puts yellow ^{more} ~~status~~ in her white flowers and why it is difficult for us to find a positive blue or yellow flower. The many color tones are given to the flowers because Nature abhors the common place, thus we have the many beautiful colors and shades of color with their various blendings. The full colors are seldom met with in Nature for she uses the broken colors.

The fullest color we find her using in considerable quantity is the green of leaves. Next to green, in order of importance is the blue of the sky. All other colors are only transiently represented in larger quantities. During sun rise and sun set the rarest of all colors to be met with in nature, a full red is seen. Only a few flowers and fruits exhibit this color, but in autumn it becomes prominent in the forests. It forms a good combination with either green or blue which dominate in nature and therefore hold first rank as decorative colors. Green, the fullest color of nature fatigues the eye the least.

Leaves reflect not only the yellow green and bluish green light, but also the red. Green leaves consequently look red when illuminated by red light and when the light besides red contains also yellow rays, the leaves will show a yellowish red color. In a light in which these two kinds of rays are only sparingly represented, they will have a green or bluish green appearance. This explains the

difference existing between the illuminated trees in a landscape and those in shadow. The direct light of the sun, especially when the latter is near the horizon, is mostly made up of red, orange and yellow. This is the reason why at sunset in mountainous regions with rich vegetation and luxuriant growth of grass, harsh combinations of color are frequently produced which form an artistic paint of view it is often impossible to call beautiful.

Colors singly and in combinations were used far back in the early ages and it is interesting to note the difference of susceptibility to color as seen among the various people of the world. They are used by these people for adornment of their person and for the exterior decorations of their buildings. The savages are especially fond of luminous and dazzling colors. The North American Indian is fond of red and the New Caledonian admires this color for embellishing the poles of his huts, carvings and images. An appreciation of delicate colors and grays is an indication of refinement. In Japan light Prussian blue and greenish blues prevail in the color of clothing and in the French Indies, the clothing worn is especially red and yellow, blues finding little favor. The natives of Guiana and the Antilles have a fondness for fabrics of yellow ground. The Germans made a deduction from the passions of the savages for gaudy colors and concluded there from they would perceive violet, blue or green.

The primitive people had no special names to designate certain colors and yet they used them in profusion upon their monuments. The colors green, white, black and red were known by some people, but green, blue and violet were the only ones that had special names. Later the Greeks learned more of the colors and had a correct perception of the harmony of colors. Blue, green and yellow with black

were used by these people. While the Greeks followed the art of imitation in their decorations, the Islams with their colors of red, blue and gold, adopted another style in which they avoided all imitations, thus furnishing a better chance for the art of using colors to be developed independently.

At the present day almost all the colors are used quite freely, but the black, white, red and blue seem to be the most prominent for dress, while the somber colors to a certain extent are used in the decoration of the home. Now and then the bright flashy colors are used, maybe for a season, but the general tendency is to use the milder colors and tints.

Unless we know how to combine colors well so as to make a harmonious whole they are of little use to us. It is said that the use of agreeable and harmonious colors tends to the sanity of the whole body by strengthening the nerves; so much so that part of the treatment of insane patients in a European asylum consists in surrounding them with certain colors which are changed according to rules. There are reasons, then, beyond that of our mere enjoyment of color to lead us to study harmonies. Color should inspire us, rest us when we are weary, cheer us when sad, and harmonize with our thoughtful moments. Color is capable of doing all these and we should look for the pleasures of it and select it for its refining influence upon us and those about us. In combining color to produce harmony we should remember that ^{red with white becomes deeper, more} saturated or purer and less bright; with gray, when the latter is moderately pale, it becomes brighter and less saturated, sometimes acquiring an orange tinge.

With white, orange is rendered deeper and perhaps a trifle more reddish - the contrast of tone between the two colors is much. The combination is more effective and with pale gray the orange is ^{deepened}

and reddened.

Yellow with white is rendered deeper less bright and less advancing, acquiring a slight greenish hue - the lighter the tone of yellow the less pleasing is the combination, while with black the yellow is made paler and brighter.

Green with white becomes deeper and purer and the combination is capable of producing beautiful effects. With black, green becomes brighter and paler, while the black suffers, being tinged with a reddish or purplish hue.

Blue and white constitutes a pleasing effect. The effect of the strongly illuminated ^{white} ~~with~~ clouds, in deepening them is a good example of one of the chief characteristics of this combination.

Violet with white affords a strong contrast of tone; it resembles the combination of blue with white, and the distinctive hue of violet with gray makes itself strongly felt producing quiet and agreeable harmony, while purple and rosy tints with white form good contrasts of tone and agreeable combinations.

Where bold, striking, emphatic color is needed the complementary colors may be used. The most prominent part of a picture, room or decoration will be, as far as color is concerned, that point ^{to} some color and its ^{complement} ~~hues~~ are given. ^{in nearly or quite spectral} This striking effect of contrast will less^eon as they darken into shades or lighten into tints or become more neutral from the mixture with some other color.

By comparing the art of one country with that of another we find that throughout there are certain pairs of colors which have been preferred to certain others and we feel that the aesthetic taste, which cannot be explained, ^{be} influences us greatly in our liking for certain combinations. Besides taste, inheritance, training, environment and contrast all have their unconscious effects upon these

preferences. The harmony resulting from a dominant hue in nature may be seen in a spray of young leaves in the spring when many hues will be found connected and harmonized by the red of the stem, which color runs through it all carrying the red into greens and yellows. If two masses having the same quantity of strong color are put side by side, the resulting effect may be unbearable but by interchanging them in what are called designs and ^pdiaper patterns they may blend so as to be quite agreeable. Harmony of color must come, not alone from the object we are planning for but also from the place in which it is to be used. The color of an object may be beautiful in itself but still much of that beauty may be lost ~~or~~ ^{or} naturalized by its surroundings. The surroundings should be so exactly united as to complete a perfect harmony.

Besides having the colors harmonize one should ^{be} careful in combining to make pleasing contrasts. If the latter are well made the effect will be harmonious. In any decorative composition all colors should have a part of one color and the dominant color should be the purest. Having chosen our dominant color, we should select others lighter and darker or somewhat grayed. The gray will relate all and accent the dominant color. In nature the purest color is half way between light and dark.

When only two colors are used no two tones should be of the same nature for a ^hchange of hue calls for a corresponding step in value. It is well to have the shades of leading colors for agreeable combinations with tints of broken or duller color. In surface covering it is pleasing to use a tone of an intermediate color as a background as in the combination of the normal with tints of the broken and duller colors. In pictorial combinations we sometimes wish for an emphasis of a hue and obtain it by using the complimentary, such

as purple and yellow, for the colors always harmonize with their complimentaries, and each emphasizes the other.

In decorative design it is necessary to consider carefully the area of each color so that one color will not over power another. As colors differ in order we should give less space to the strong ones, leaving more space to those not so strong, that repose of design be not destroyed. It is best to use the primary colors in small spots, the secondary in larger ones and tertiary in still larger ones. The larger areas should be ^{of the} ~~after~~ grays as Nature has used it for her fields and mountains, with smaller areas for bright colors. But there should be large intermediate and small places for all values and all colors so they may be blended together. Any combination should contain a balance of warm and cold color and in designing we may use black and white which we often do. They may also be combined separately with other colors but black, white and colors should not be used together. Black and red always combine well. In using the colors red, blue and yellow it is found less of red than yellow and less of blue than red should be used on account of the advancing qualities. The cool colors should be used sparingly or broken into grayer tints to produce flatness. Any color may present different appearances according to the way it is used, for no color is muddy by itself but only by contrast. A dull wall may make even a dull picture look bright and some tints a dull color is best. The use should determine that. Dull blue and dull orange will brighten each other when placed together and the same is true of the other complimentaries - red and green, purple and yellow. One tone of a color may have more color than another on account of contrast with an adjoining color, but the best cause to follow is always to think of the structure and surroundings of the object to be decorated and then

use that color scheme most appropriate.

The aim in using color for decorating is first to attract, then give pleasure, then stimulate thought.

In the home, the location and use of each room should govern the choice of color. If the room be on the north side of the house let the color scheme be warm, if on the south the more delicate tints may be used to suggest coolness. If the rooms have a great deal of light, the darker colors may be used, but if ^{little} light reaches the room light colors are best to brighten the room. Everything in the room should not be of the same color for that becomes tiresome. A room all in red or blue produces ^{the} ~~in~~ feeling of too much warmth or coldness to the person who occupies it. A general tone should be decided upon and all the colors of the room be harmonized with that tone, not all cold or all warm.

If one room is to be seen from another, that fact should influence the choice of color for each and the tone as well as the character of the decoration should enhance the meaning of the room. Over head the color should be light, ^{airy} ~~any~~, calm and serene and the walls should have some of the atmosphere ^{is} quality and should be of medium solidity and the floor have the appearance of greatest solidity. The walls should be subdued in general tones so that whatever is placed upon them will keep its individuality.

It is said the wall paper is the atmosphere of a room and whatever the furniture may be, a large share of the temperament of the room, is given by the paper. Even where large figures in the paper are used, the outlines should be so interlaced and mingled, the colors so blended that it will not be easy to tell at once where one figure begins and another ends. The closeness of the design must be in keeping with the size of the room and large patterns should not be

put on the walls of a small ~~of a small~~ room or small patterns on the walls of a large room. Such papers of the large well blended patterns are their own decorations and need very few if any pictures. A favorite treatment of wall surface either in papering or painting is that of natural foliage and in this case it is a necessity to study the principles upon which nature works, avoiding her realism. In decorating the ceilings, paper may be used providing tasteful patterns be selected. They should never consist of ^a tawdry imitations of fresco with marvelous centers. If the room is low the paper should give appearance of height. One of the many delicate shades of blue or violet may be used, as the latter not only increases the height, but harmonizes with paper of green or olive tints, which are good colors for a wall. If the room is high, a rose tint or buff appears well, providing the general tone of the room permits. The paper, like the other furnishings must harmonize with the carpet both in line and pattern but of more delicate tints.

The choice of the color in general for the home must be carefully considered not so much for a few rooms in the home in which we expect to receive guests, but for the rooms that are in constant use by the family. The guest goes and comes, but the family remains to enjoy the home and to be influenced by it. Proper colors and their combinations will give pleasing effect and in so doing help to ^{el.} ~~to~~ elevate the minds of the individuals. It helps them to gain a knowledge of the beautiful.

The carpet is probably the next most noticeable object in a home. If the carpets have the proper, more ^e modest colors and patterns in it, it gives an unconscious sensation of comfort to the individual; more than if it is glaring and self-asserting. The carpet is to the room what the background is to the picture. The colors of the

carpet should always be chosen in relation to the general design of the room. To secure the best effects, a carpet a little dark in color should represent the main body tint and the rest of the room work up to ^{the shades} lighter unless strong contrasts are wanted instead of the blending of shades. The figure or pattern should be small and always treated conventionally without patterns of natural imitation - the figures being on a more geometrical basis, with the colors well blended. Many varieties can be given a room through the carpet. If the paper is of a bluish slaty tinge relieved with outlines of dull Indian red - red giving the gray a yet bluer tinge - bluish gray giving red an orange tinge, a carpet of a combination of the two colors will meet every wish and give warmth and variety. With paper of pale azure and delicate lemon color, the rich peacock green may predominate in the carpet. With reds, the usual Turkish or India mats of deep blues and dull crimsons and dingy brown tinges will accord. Whatever the carpet color the curtains unless they be of lace should carry up its idea. The curtains and portiers always add to a room and make it more inviting, but good taste must be used in the selection of them. Whatever may be the predominating tint of the carpet, the curtains should lead up in a lighter shade or else a decided contrast, but should correspond in color if not in quality of material, with the furniture as far as possible. Curtains of muslin, white or tinted, of the various flowering chintzes or lace are suitable for rooms that are fitted with light wicker furniture, while heavy curtains would look better with heavier furniture. The portiers should not repeat the colorization of the ~~windows~~ window draperies but rather harmonize with them. When separating rooms of different character it is best to have the portiers double with the different colored materials on either side to correspond

with the room. For double doors the plain patterns with borders are the best.

In order to have some idea of what colors and their blendings are the most suitable for the various rooms in a home, it would be well to consider each room separately yet in relation to the adjacent rooms. Beginning with the hall, solidity and permanence are desirable characteristics to present. Red or some warm and welcome tint gives a pleasing effect for a hall, if large and situated so it receives plenty of light. In a hall of this kind the doors, staircase and wainscoting should be darkly stained and oiled. If the walls have a deep dado of wood it, too, should be stained dark and about it the walls either tinted or stained some subdued color of not too large a figure, and under the cornice a broad, richly decorated frieze. In case a smaller hall is to be furnished in which there is not an access for a great amount of light, it would be better to furnish in the lighter colors and tints. In both cases the drapery and furniture should be in harmony with the dominant color used. The floor may be highly polished and suitable rugs used, but if the adjoining rooms are carpeted it is best to have the hall & carpeted to add to the effect of the space and prevent, if the space be small, the appearance of too many varying combinations of color meeting the eye at once.

The parlor which does not receive so much hard usage may be more elaborate in regard to the color used. White and gold, white and rose or green and white make handsome combinations for this room. Small or large patterned rugs or carpets are best, depending upon the size of the room. The window hangings should be of white or ecru, hanging straight to the floor. The coloring of the carpet should not be strong and obtrusive but a soft, rich and somber shade

is in better taste. The walls may be frescoed or decorated with a good pattern of ornamental paper. Here as well as any place harmony of colors should be studied, for if the wall paper and carpet do not harmonize the beauty of the room is lost beyond regaining.

The library probably is used the most, next to the dining room. In this room dignity should be characteristic of the furnishing and color scheme. Rich, dark woods such as walnut with ebony moldings with dull greens or browns for the furniture and walls are used, being selected to harmonize with the dominant color in the room. The paper for the wall should be of the designs and color to present a quiet and restful effect - the bright colors being avoided. The walls should not be too decorative in their treatment and if it is to be covered from floor to ceiling, a close set design or stripe will prove satisfactorily. Heavy hangings are placed at the windows so they may be adjusted to govern the amount of light required.

The dining room in most homes is the most important room in the house. Here the entire family gather, perhaps three times a day and for this reason the room should be as pleasant as possible and represent something of comfort. There should be no airy triflings either in color or fabrics and no fussy fancy work. The colors used must be substantial which hold their own and present no appearance of having faded from the original hue. The rich crimsons, dark blues, Pompeian reds and olivines and kindred tints^{re} are good to use and there should be dark rich furnishings for the room if large and the lighter shades if the room is small.

The walls of this room should show rich colors and care must be taken in the selection of the paper that, while rich, it may be elegant. Leather dados are tasteful for this room, friezes of decorative paper just under the ceiling may - tone down from dazzl-

ing white to the shades of the chosen atmosphere of the room. Gilt may be in the paper to the best advantage and adds to the richness as it points out contrasts and gives aid to the room in the way of light. No satin faced, glaring papers, covered with stripes or bunched about with boquets are suitable. A dado of rich maroon with a gilt figure is one of the richest papers for the dining room.

For the wood work, oak in its natural color but highly polished is considered in good taste. All the furniture in the room should be of the same kind of wood. Quarter-sawed oak is good for this and is beautiful if a lighter effect is wanted, but mahogany is used when a darker effect is preferred and in that case the wood-work is stained to harmonize with the furniture. The floor may be carpeted, or a large square used. A crimson carpet with mahogany and its winy stains, gives a sense of warmth and luxury that is very desirable but it is not so suitable in most cases as it shows every spot which gets on it.

For the kitchen, grace and color are not to be studied but rather, the scheme should be to impress as to cleanliness and freshness instead of dignity and beauty. The floor should either be of hard wood oiled or painted or else carpeted with linoleum or oil cloth in a somber and rather dark color. The walls are either papered or painted with a color which will not show abuse about the stove and table. Plain scrim or thin muslin which can be made fresh and airy whenever soiled is best for curtains at the windows.

In the bed room the lighter tints may be used so to make the room look restful and refreshing. The color of carpet or rug and wall paper should be determined by the fact of a northern or southern exposure of the room. Delicate pinks, cream or buffs give a sunny tone, while grays, blue and green a cooling tone. Flowered papers

should have patterns of rose buds, morning glories, primroses or other simple flowers. It is best to have the figures on a paper composed of varying shades of one color, giving an atmospheric softness. The carpet should have a soft and restful effect in the colorings, and plain matting is often times used. The color of the bed and furniture should harmonize with the room as a whole, but the bed may be of a different color, as white or other light color with gilt trimmings. The draperies about the bed and dresser should be light and it is best to have them of the same material as the curtains. Dotted swiss is good for this purpose.

In the nursery, paper may be chosen of light colors upon which the pattern may represent pictures illustrating child's literature. From these the child may obtain an education to a certain degree and learn the various colors and how they are put together to get the prettiest effects.

The bath room is a very essential room to every home and of this room we want cleanliness of coloring and furnishing throughout. The stand and tub should be of the purest white enamel or marble and the faucets of nickel or other bright metal. The floor is best when inlaid with hard wood or tiling and then rugs laid upon it if desired. The wood-work should be light and the wall some light color. White curtains are hung to the windows unless the window glass is colored. The linen and toweling should be of the purest white material possible.

By considering the matter of color in the home, we may see that by better development of our knowledge of colors and color harmony, our homes may become places of comfort and beauty, not alone to ourselves but to all who may enter its realms.